

Pitch-less

1. Breath tone + flz. sustains
 - a) Crescendo (*niente* → **ff**) slow & long
 - b) Crescendo (*niente* → **ff**) medium length
 - c) Crescendo (*niente* → **ff**) fast & short
 - d) Marcato decrescendo (**ff** → *niente*) slow & long
 - e) Marcato decrescendo (**ff** → *niente*) medium length
 - f) Marcato decrescendo (**ff** → *niente*) fast & short
 - g) Swell (*niente* → **ff** → *niente*) slow & long
 - h) Swell (*niente* → **ff** → *niente*) medium length
 - i) Swell (*niente* → **ff** → *niente*) fast & short
2. Breath tone + flz sustains while simultaneously trilling (no pitch, more for key-clicks)
 - Same as above (a-i)

Pitched (specific)

**for all these, please record each on the following pitches:*

- I. Low B-flat
- II. F (bottom of staff)
- III. B-flat (middle of staff)
- IV. C# (middle of staff)
- V. D (middle of staff)
- VI. A (above staff)
- VII. E (above staff)
- VIII. Highest possible note

for each technique-pitch, please also record separately on the following dynamics with naturally logical dynamic changes/swells: **pp, **mf**, **f** (Ignore impractical or unplayable pitch/dynamic)*

3. Bisb. sustain (using 1st 8ve partial + no dynamic change)
4. Moving from:
 - a. regular sustain → bisb. (accelerating "rhythm")
 - b. regular sustain → bisb. → regular sustain (accelerating → decelerating "rhythm")
 - c. bisb. → regular sustain (decelerating "rhythm")
5. Bisb. + lip gliss:
 - a. up (microtone)
 - b. up (semi-tone)
 - c. up (as large an interval as practical, without breaking smooth "sustain")
 - d. down (microtone)
 - e. down (semi-tone)
 - f. down (as large an interval as practical, without breaking smooth "sustain")
 - g. up → original pitch (microtone)
 - h. up → original pitch (semitone)
 - i. up → original pitch (as large an interval as practical, without breaking smooth "sustain")
 - j. down → original pitch (microtone)
 - k. down → original pitch (semitone)
 - l. down → original pitch (as large an interval as practical, without breaking smooth "sustain")
 - m. Improvised, down, up, in various directions, holding on some notes, not sitting on others etc.
6. Smorzato pulsations (essentially a sustain with very quick swells, giving a pulsating effect - think low dubstep "wah"s)
 - a. Without changing pitch
 - b. With lip gliss. down (indefinite microtone) on each "pulsation"
 - c. With lip gliss. Up (indefinite microtone) on each "pulsation"

Continued...

Pitched (non-specific)

7. Harmonic Gliss (from lowest possible note to highest possible note)
 - a) Crescendo (***p*** → ***ff***) slow & long
 - b) Crescendo (***p*** → ***ff***) medium length
 - c) Swell (***p*** → ***ff*** → *niente*) slow & long
 - d) Swell (***p*** → ***ff*** → *niente*) medium length
 - e) As loud & dirty as possible